



WARRANT

Dirty Rotten Filthy Stinking Rich











W A R R A N T

Dirty Rotten Filthy Stinking Rich

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(SHOULD BE AGAINST THE LAW)
- 39 SOMETIMES SHE CRIES
- 6 32 PENNIES

32 Pennies

Words and Music By Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Fast rock tempo ♩ = 160

tune guitar down 1/2 step

Guitar 2 in
(doubles with 1)

Guitar 1

A5 V V C5 A5 V V

T
A
B

Guitar 4

T
A
B

V V C5 A5

pull whammy bar up
perfect 4th

shake w/bar

17 (22) 19 19 19 19 19 16 19 (19)

* Pick each note.

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The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in treble clef with a key signature of one sharp (F#). The guitar part includes a section labeled "Guitar 4 out" with a wavy line indicating a fade-out. The piano part includes a section labeled "1/2" and "full" indicating dynamic changes. The score is divided into two systems, each with a guitar staff and a piano staff. The first system shows the beginning of the song, and the second system shows the continuation of the melody and accompaniment.

Verse

[illegible]

0 3 4 5 3 2 2 2 2 7 7 5

Verse

E5
 see how far I'd get. Dan - cin' with my
 2. Thirt-y two pen-nies in a
 3. Thirt-y two pen-nies in a

approx. dive w/bar and release

D5 E5

sha - dow, and let my sha dow lead. But

Ra - gu jar, that's all I got to my name. _____

Ra - gu jar, that's all I got to my name. _____

Fill 1 (on 2nd verse)
Fill 2 (on 3rd verse)

7 5 2 0 2 0 2 0 2 0 0 3 4 5 3

Fill 1 (2nd verse)
Guitar 4
8va. D5 E5 8va
A.H.

full full (15)

17 17 17 15 12 15 12 15 (15) 12 15 15 14

12 12 15
13 13 14

8va
A.H.

8va
A.H.

pitches : E, D.

Fill 2 (3rd verse)
Guitar 4
8va. D5 E5

17 17 15 14 15 14 14 14 14 13

Guitar 1 (Rhythm fill replaces)
original riff D5 E5 V V

7 5 2 0 2 0 0 3 4 5 4 2 3

Return to original rhythm guitar part B5

(13) 17 15 15

If I die with a pen-ny in my pock-et, then I guess that's all I need.
 I love her and she loves me, to the pen-nies it's all same
 I love her and she loves me, _____ to the pen-nies it's all -

D5 E5

the same. Oooo ba by,

To Coda ⊕ Chor

A(N.C.) G(N.C.)

P.M.

where are you go ing to? was think-ing that

F#(N.C.) E5 A(N.C.)

P.M.

may - be I _____ would come a - long _____ with you. _____

G (N.C.) F# (N.C.) E5

P.M.

A/C# C5

I could walk on down the road till I found me some one new.

P.M.

7 7 7 7 7 7 7 7 7 7 5 5 5 5 5

Guitar 2

P.M.

5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

G (N.C)

But I think I'll stay at least one more day, 'cause

P.M.

5 5 5 5 5 5 2 0 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

P.M.

2 2 2 2 2 0 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

F# (N.C)

I'm in love with you. Oo, Oo.

P.M.

2 2 2 2 2 2 2 2 0 3 4 0 5 0 4 2 0 5 5 2 0

Guitar 3

P.M.

2 2 2 2 2 2 2 7 5 6 7 8 7 5 8 8 7

Yeah.

Oo Oo ba by, yeah.

sl sl

2. A5

The second system of the piece is shown. The top staff contains a melodic line with notes and rests, and a fretboard diagram below it. The bottom staff contains a melodic line with notes and rests, and a fretboard diagram below it. The fretboard diagrams include fingerings and bends.

The image shows a musical score for a song titled "The Rose Tree". The score is written for a vocal line and a guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The guitar part features a complex rhythm with many sixteenth and thirty-second notes, and a bass line with a steady eighth-note pattern. The vocal line is a simple melody. The score is divided into two systems, each with a key signature change from F# to C major.

A5

8va. loco full P.M.

B5 *D.S. al Coda*

A.H. A.H. pitch : D

Coda

A5 C5 A5

w/bar dip Guitar 3 Oo, Oo.

Yeah.

rhythm Fig 1

3 4 8 8 4 2 2 3 4 8 8 4

17

5 6 7 5 5 7 5 6 7

C5 A5 vocals out C5 B5 A5

Oo, Oo.

8va. A.H. A.H. full slow release A.H. 8va. A.H.

pitch : D to E pitch : G

2 5 5 2 3 4 0 5 4 2 5 4 2 2 0

8 8 7 7 5 7 1 2 0 12 12

Rhythm guitar repeats rhythm figure 1 4 more times

A5 C5 A5

1/2 1/2

5 7 5 7 5 8 5 8 7 4 7 7 5 7 5 8 5 6

8va..... C5 B5 A5

A.H. 15ma A.H. 15ma

A.H. full A.H. 1/4 full

(19) 17 19 19 17 19 17 0 19 20 (19) 15

Pitch: D to E C

C5 A5 C5 B5 A5

Give me love, ___ give me love, ___ give me love, ___ give me love. ___

Fill 3 (Rhythm guitar)

8va.....

full full full

(19) 20 (19) 19 (19) 17 19 17 19 17 19 20 (20)

Oo, Oo. Oh yeah. _

8va.....

(20)

7 5 6 7 8 7

V V V V

(2) 3 4 0 5 4 2 3 4 0 5 4

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7 20 17 20 19 20 19 17 19 17 19 17 19 17 19

(play one octave lower than written)

Down Boys

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Driving rock ♩ = 112 Tune guitar down 1/2 step

Guitar 1
N.C.

P.P. cresc.

P.M.

T 0 0 4 4 2 2 5 5 0 0 | 0 0 4 4 2 2 5 5 0 0

A

B

Guitar 2

P.M.

T 12 12 12 12 12 12 12 12 12 9 | 9 9 12 12 12 12 12 12 12 12

A

B

D5

P.M.

0 0 4 4 2 2 5 5 0 0 | 0 0 4 4 2 2 5

7 7
5 5

Guitar 2
doubles Guitar 1

P.M.

12 9 9 9 12 12 12 12 12 12 | 12 12 12 9 9 9 12

7 7
5 5

A/C# B5 A5 E/G# A5 - B5

7 7 7 7 | 9 9 9 7 7 7 | 7 7 7 7 7 7 7 7 7 7

Rhythm Fig. 1

A/C# D5 A5 A/C#

D5 A5 C#5 D5 D#5 A/C# D5 A5 A/C#

Guitar 1 D5 A5

-1/2 -1/2 dive w/bar dive w/bar

Guitar 2 -1/2 -1/2 8va -- loco

-1/2 -1/2 dive w/bar N.H. dive w/bar

Fill 1 B5 A5 A#5

T A B

Verse
E (N.C.)

A5

1. Some things you do — real - ly make me mad I must com - fess;

Guitar 1+2 double

8va

A.H.

semi-harm.

1/4

Pitch: G#

E5 B5 A5 C#5 E (N.C.)

the way the street - light sil - hou - ettes your

8va

A.H.

8va

A.H.

A.H.

A.H.

Pitch: F

Guitar 3 (clean)

A5 E5 B5 A5 C#5

things in - side — your dress.

8va

1/4

§ Verse
E (N.C.)

A5

wild child in the streets, I think I see you but I real-ly don't
 2. You comb your hair, put on your shades, you look real cool. You're
 3. Some things you do really make me mad I must confess;

on 2nd verse play rhythm Fig. 1 instead of this

Fill 4 (end lick from solo)

8va

A.H.

semi-harm.

1/4

Pitch: G#

E5

B5

A5

C#5

E (N.C.)

know; giving me the run who knows? - round make me feel like a fool. One mil-lion miles an hour, headed out Got a lot of nerve to call me cheap, the way the street-light sil-hou-ettes your

8va

A.H.

8va

A.H.

Pitch: F#

G#

Fill 4

E (N.C.)

A5

from end of solo

full

shake w/bar

T
A
B

A5 E5 B5 A5 C#5

to where the down boys go.
even though it's true. Now I don't care where we go tonite, take me a long with you.
things in - side your dress.

Fill 5 (on 3rd verse)

Guitar 3 out

Pre-chorus

G Dsus4 D C

Whoa, can we re - wind to where we've been? Oh, I wish you'd take a look and

Fill 2

N.H. -1/2 dip bar (5)

Fill 5 (Replaces original riff)

A5 C#5

T A B

Fill 2 (on 2nd prechorus)

G 8vz Dsus D C

N.H. dip w/bar -1/2 -1/2 -1/2 -1/2

T A B

Chorus

D5 E5 B5 A'

see the shape _ I'm in; _ where the down boys go. go! Where the

Fill 3 on 2nd prechorus
Fill 6 on 3rd prechorus

7 7 7 7 7 9 9 4 2 2

5 5 5 5 5 7 7 2 0 0

E5 B5 A5 C#5 D5 D#5 E5 B5 A5 C#5

down boys go, go! Where the down boys go, _ yeah!

Fill 1

2 4 2 6 7 8 9 4 2 2 2 6

0 2 0 4 5 6 7 0 0 0 0 4

F#5 1. 3. B5 A5 To Coda 2. B5 A5 vocals ou D5

I wan - na go where the down boys go, _ ba - by! down boys _ go, ba - by!

(Where the)

6 4 4 4 2 4 4 0 2 4 4 0 2 7 7

4 2 2 0 0 2 2 0 0 2 2 0 0 5 5

Fill 3 (on 2nd prechorus)
replaces original riff

D5 E5 D5

T A B

7 7 9 7 7 7 7 7 7 7

5 5 7 5 5 5 5 5 5 5

Fill 6 (replaces original riff) Note: Fill 6 is a 2 bar riff, the original riff is only 1 bar.

D5

T A B

7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5

Guitar 1 **D5 A/C# B5 A5**

slowly dive bar to approx. quickly release bar

Guitar 2

P.M. N.H. N.H. dive bar a perfect 5th and release Guitars 1 and 2 play rhythm Fig. 1 under solo

Guitar 4 (entire solo is 8va) full 3 3

20 19 18 17 15 17 16 15 16 14

8va A.H. A/C# D5 A5 A/C#

A.H. full full full rake full full 1/4

12 14 15 15 14 12 17 (17) 17 15 17 15 17

Pitch: A to B

D5 A5 A/C# D5 A5

w/bar vib. full dive w/bar while bar is still depressed release bar 6 3 w/bar vib.

16 17 16 15 20 15 17 (17) 15 12 15 12 15 12 14 12

A/C# D5 C#5 **D.S. al Coda** D5 D#5

release bar and pull up one whole step and release

N.H. while bar is still depressed

dive w/bar

15 17 17 17 17 15 15 15 15 12 12 12 14 12 19 20 22

Coda

E(N.C.) A5

down boys go. Where the

8va A.H. 8va A.H.

A.H. A.H.

Pitch: G# A

0 0 0 0 4 0 0 5 0 0 2 4 2 9

E(N.C.) A5 C#5 D5 D#5

down boys go.

8va A.H. 8va A.H.

A.H. A.H.

Pitch: G# C#

0 0 0 0 4 0 0 7 0 2 2 0 6 4 7 0 6

E(N.C.)

Where the down boys go. Where the down

8va A.H. 8va A.H.

A.H. A.H.

(Guitar 2) A.H.

A.H.

Pitch: G# C# Pitch: G#

0 0 0 0 4 0 0 7 0 2 4 2 3 0 0 0 0 4 0 0 0

Vocals out

C#5 D5 D#5

dive w/bar

P.M.

Guitar 1 (Guitar 1 repeats intro riff for guitar 2) Repeat until fade

(N.C.)

(13) 5 6 4 7 5 6 (0) 0 0 0 0 4 4 2 2 5 5 0 0 0 0

Big Talk

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Rock shuffle ♩ = 132 (♩ = ♩³)

Drums Tune guitar down 1/2 step Guitar 1

snare Bass drum *smile*

T
A
B

G5
(Guitar 2 doubles with lower harmony)

full

Guitar 3

E5 C5

Verse
G5 **E5** **F5**

1. Back street fight - in' is lock - in' for trou - ble. If you o - pen your mouth,

Fill 1 (Guitars 1 & 2 out)

C5 **D5** **G5** **E5**

you're bound to rum-ble. John - ny looks tough, he's froze in the eyes.

Fill 2

Fill 1 **Guitar 1 & 2**
G5

T A B 0 7 0 7

Fill 2 **Guitar 1**
E5 **F5**

trill lightly slide index finger of right hand down 3rd string while trilling, start at bridge and move towards the pickups

T A B 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

F5 C5 D5 G5

He keeps his mouth shut, he don't tell no lies.

Guitar 1 & 2

Verse C5 G5 E5

John-ny went out last night, got in a bar room fight,
2. I don't know why some men lay down and die,

Fill 3 (1st Verse)
Fill 5 (2nd Verse)

Guitars 1 & 2 out

Fill 3 Guitar 3 E5 8va

dive w/bar

N.H.

TAB

Fill 5 E5

depress bar slowly release

TAB

F5 **C5** **D5** **Verse** **G5**

embar - rased a jeal-ous man in front of his cheat-in' wife. The man said, "To - night you won,
 don't they be - lieve in what they're say - ing? You should get on your feet,
 3. Big talk is look - ing for
 Fill 6 (after solo)

E5 **F5** **C5** **D5**

but I'll tell you son, this one's far from o - ver." John - ny said:
 be-lieve you can't be beat, remember talk is on - ly playing.
 trouble, if you open your mouth you better be ready to rumble.

Fill 4

Chorus **C5** **D5** **E5** **C5**

"Big talk is just talk un less, un-less you're back-in' it up. Big talk is

Guitar 1

full full fulls/. full full fulls/. full full full

Fill 4 **E5**
Guitar 1

Fill 6 **G5** **E5**
8va
A.H. --- 4
A.H. --- 4

Pitches: G G B B

D5 E5 1. C5

cheap talk, it's on ly words un - less you're back - in' it up.'

P.M.-----4

full full full full full

G5 C5 2., 3. To Coda

less you're back-in' it up." (I said)

Guitar 2 enters with lower harmony

Guitar 1 out

Bridge

I re - mem - ber what my old man_ used to say, "Nev - er give up and

The first system of the bridge features a vocal line in G major with lyrics "I re - mem - ber what my old man_ used to say, 'Nev - er give up and". The guitar line consists of six measures of triplets, each marked with "P.M." and a dashed line. The bass line provides harmonic support with chords.

run. _ Don't let the talk - in' breeze blow you a - way. _

The second system continues the bridge with the vocal line singing "run. _ Don't let the talk - in' breeze blow you a - way. _". The guitar line continues with five more measures of triplets, each marked with "P.M." and a dashed line. The bass line continues with harmonic support.

Al - ways re - mem - ber, _ stick to your guns." _

The third system concludes the bridge with the vocal line singing "Al - ways re - mem - ber, _ stick to your guns." _". The guitar line features a long, sustained note, and the bass line also features a long, sustained note.

Guitar 1

Guitar 1 part, featuring a triplet and a sequence of fret numbers: 16 14 16 14 16 14 15 14 15 17 15 17.

Guitar 2

Guitar 2 part, featuring triplets and a sequence of fret numbers: 12 11 12 14 12 14 11 14 11 12 11 12.

The image shows a page of musical notation for guitar. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as triplets, wavy lines, and a key signature change to two sharps (F# and C#). The page is divided into two systems, each containing a treble staff and a guitar-specific staff with fret numbers and a key signature change to two sharps (F# and C#).

The musical score for 'The Wind' by The Beatles is presented in three systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass part has a key signature of two sharps (F#, C#) and a 4/4 time signature. The second system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass part has a key signature of two sharps (F#, C#) and a 4/4 time signature. The third system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass part has a key signature of two sharps (F#, C#) and a 4/4 time signature.

E5 B5 B/C#

full full

Hold then slide down neck with 1st finger.

B/C# E5 B5

full full

B/G# E5

full full

8va.

1/2

The musical score for "The Sound of Silence" is presented in three systems. The first system includes a guitar part in E major (three sharps) and a bass part in B5, B/C#, and B/G# chords. The second system features a drum part with a snare drum (S) and a bass drum (B) pattern, and a guitar part in E major. The third system includes a guitar part in E major and a bass part in B5, B/C#, and B/G# chords. The score is written for a guitar and a bass, with a drum part indicated by S and B.

E5 **D5** **E5** 3 3 *D. S. al Coda*

8va. full full (22) Guitar 1 8va A.H. 3 3 A.H. 8va P.M. 4 A.H.

7 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Pitch: A G#

Guitar 2 8va A H. 8va 3 3 A.H. 8va P.M. 4 A.H.

semi-harm. 4

7 7 5 12 7 7 7 7 7 7 7 7

Pitches: D A G#

Coda

Vocal Part:

Big talk is just talk un - less, un - less you're back-in' it up.

Guitar Part:

Guitar I

full full full full full full

8 10 9 7 10 8 (8) 10 9 7 10 8 (8) 10

D5

Big talk is cheap talk, it's on - ly words un -

P.M.-----4

P.M.-----4

P.M.-----4

0
9
9
9
7

5 9 9 9 5 5 7 5 7 7 7 7 7 9 7 7 7 7 9 7

full full full full full full full full

10 9 10 10 10 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

C5

less you're back-in' it up."

P.M.-----4

dive w/bar

12 10 (12) 10

8va loco

dive w/bar

P.M.-----4

N.H.

10 10 8 9 8 12 10 8 9 2.3 12 14 12 14 13 14 12 14 12 14 14 12 14 12 14

A5

6 6 6 6 6 6

8va.

w/bar scoop

9 11 9 11 9 11 9 11 9 11 12 14 12 14 12 14 14 17 14 17 17 16 17 10 16 19

F#5

8va.

w/bar scoop

w/bar scoops

full

16 17 16 17 16 14 16 14 16 14 16 16 14 16 16 14 16 16 14 16 17 17 19

D5

8va.

full

w/bar scoop

dip bar slightly

(19) (19) 17 19 17 19 17 16 17 19 21 17 19 17 14 17 16

E5

Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a whole rest followed by a quarter rest, then a dotted quarter note G5, an eighth note A5, and a quarter note B5. The lyrics "We all say:" are written below the staff.

Musical staff with treble clef and key signature of two sharps. It contains a sustained chord of G5, A5, and B5.

Musical staff with a vertical fretboard diagram showing fret numbers 0, 2, 4, 5, and 6.

Musical staff with treble clef and key signature of two sharps. It features a melodic line with triplets and sixteenth notes. Annotations include "8va..." at the beginning, "w/bar scoop" under a triplet, and "rapidly shake w/bar" with a wavy line at the end. The fretboard diagram below shows fret numbers: 14, 16, 14, 17, 15, 14, 16, 14, 15, 17, 15, 14, 15, 14, 16, 14, 16, 14, 13, 14, 13, 16, 13, 14, 13, 16, 14, 13, 14.

A5

Musical staff with treble clef and key signature of two sharps. It contains a whole rest, then a dotted quarter note G5, an eighth note A5, and a quarter note B5. The lyrics "Big talk is just talk un-less, less you're back-in' it up," are written below the staff.

F#5

Musical staff with treble clef and key signature of two sharps. It contains a sustained chord of G5, A5, and B5.

Musical staff with a vertical fretboard diagram showing fret numbers 2, 4, and 6.

(Guitar 2 joins with lower harmony)

Musical staff with treble clef and key signature of two sharps. It features a melodic line with triplets and sixteenth notes. Annotations include "8va..." at the beginning and "3" under several triplets.

Musical staff with a vertical fretboard diagram showing fret numbers 7, 9, 11, and 14. It includes a circled "14" at the beginning and a circled "11" at the end.

oh, _____ back-in' it up. _____ We're back-in' it

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "oh, _____ back-in' it up. _____ We're back-in' it". The second staff is a guitar line, also in treble clef, showing a long sustain or bend. The third staff is a bass line in treble clef, indicating a 4/4 time signature. The fourth staff is a piano line in treble clef, featuring several triplet markings (indicated by a '3' over the notes) and complex chordal structures.

up. _____ Yeah! _____

The second system of the musical score continues the four-staff arrangement. The vocal line (top staff) includes the lyrics "up. _____ Yeah! _____". The guitar line (second staff) continues with sustained notes. The bass line (third staff) shows a progression of chords, including 9/7, 9/11, 9/9, 11/9, 9/7, 11/9, and 9/5. The piano line (bottom staff) continues with triplet markings and complex chordal structures, including chords like 9/10, 9/11, 11/12, 9/11, 7/9, and 7/5.

Sometimes She Cries

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

slowly ♩ = 72

(N.C.)

Tune guitar down 1/2 step

Guitar 1

pitch: A to B

A to B

Guitar 2

Verse

G Cadd9 Dm

1. Mer-cy don't think she's pret-ty no more, ____ star-in' at the stars ____ through her
 2. Mer-cy don't have a lover no more, ____ plays with her pillows, stares at the

8va. 7

Guitar 1 out

(19)

Guitar 3 (clean)

Cadd9 G Cadd9

back screen door. She tries and tries ____ to make it all work out,
 bed-room floor. Used to have a million, they've come and gone,

Guitar 2 enters and doubles Guitar 3

N.H. 8va.

N.H.

Dm Cadd9

no mat-ter what she does, she's left stand-ing in the mid-dle of doubt. ____
 no mat-ter what she does, she can't figure out what she's doing wrong. ____

Pre chorus

Chords: C G/B D Dsus D C G/B D5 Dsus D B \flat Dm Cadd9 To Coda \oplus

In a lone - ly night, _ and in the pour - ing rain, _ you can count on
(at D.S. _ rain. _ The

Fill 3 (from end of solo)

Guitar 2 P.M. - 4 (Guitar 3 out)

Chorus

Chords: G5 C5 D5 C5 G5 C5

me. Some - times _ she cries _ when she's a - lone _ at night. _ Some - times _ she weeps, _

(from end of solo)

Fill 3 8va C G/B D Dsus D

1/2 full

T (13) 20 (20)

A

B

D5 C5 G5 C5 D5 G/B C5

when she's feel - in' cold and weak. Some - times the pain, it just tears her up in - side.

G5 C5 1. D5 C5

Some - times she cries, ooh, I won - der why.

2. D5 C5 F5 Bridge C5

w/Fill 1 ooh, Yeah! Liv - in', lov - in',

dive w/ bar

Fill 1 D5 C5

2 4 2 5

giv - in' ev - ery - thing you - got.

Fill 2

[illegible]

Guitar Solo

Guitar 4

Guitar 2 plays same G5 rhythm part as chorus

Guitar 2 plays same G5 rhythm part as chorus

C5 D5 C5

full

full

w/ bar scoop

w/ bar scoop

Fill 2

C5

D5 C5 F5

Guitar 1 + 4

5 7 8 7 6 6 7 8 | 5 7 6 7 6

3 5 5 4 5 5 4 5 | 3 5 5 4 5

full 12 10 9 15 15 14 (15 14) 15 15 12 12 12 12 14

T 19 10 14 19 10 14 19 10 14 19 10 14 19 10 14 20 0 15 20 0 15 20 0 15 20 0 15 20 0

15 22 14 17 22 14 17 22 14 17 22 14 17 22 14 17 22 22 19

C5 D. S. al Coda

Guitar 2

7 7 7 7 5 3 2

Coda

on - ly thing I real - ly want to know is a why? Some - times she cries,

A5 D5

(9 8 7 6 5 4 3 2 1)

E5 D5 A D

when she's a-lone at night. Some-times she weeps,

keyboard adopted for guitar

9 9 9 7 7 7 2 2 2 2 3 3 3 3

0 0 0 5 5 5

E A Dm A D

whoa when she's feel-in' cold and weak, some-times the pain,

5 5 5 10 10 10 2 2 2 2 3 3 3 3

11 9 12 11 12

E D A D

ooh, tears you up in-side. Some-times she cries,

5 5 5 3 3 3 2 2 2 2 3 3 3 3

Guitar 2 B5 E5
outro Solo

whoa! Yeah, yeah! yeah, yeah!

Guitar 4 A.H. 8va A.H. 8va

P.M. full full

pitch: F to G# F to G# to F

5 5 5 5 4 4 6 4 7 4 6 4 1 4 0 11 4 6 8 6 (6) 4

6 7

The musical score for "Yeah, yeah!" is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass part has a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a melodic line with a "Yeah, yeah!" vocal line. The bass part features a rhythmic line with a "Yeah" vocal line. The second system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass part has a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a melodic line with a "Yeah, yeah!" vocal line. The bass part features a rhythmic line with a "Yeah" vocal line. The score includes various musical notations such as chords, scales, and articulation marks.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a 12-string guitar, as evidenced by the six strings on the guitar staff. The piano introduction features chords F#5, B5, and E5. The vocal melody is written in treble clef with a key signature of three sharps (F#, C#, G#). The guitar accompaniment includes a "shake bar softly" section and a "full" section. The score is for a 12-string guitar, as indicated by the six strings on the guitar staff.

F#5
 8va.
 shake w/ bar
 sl
 (19) 22 19 (19) (19) 4 7

First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains several measures of music, including a triplet of eighth notes and a 12-measure rest. The bottom staff is a single line with a series of numbers: 7 6 4 6 4 6 4 7 4 7 5 4 6 4 5 7 5 4 5 4 6 4 6 4 6 4 6 9 4 6 4 9 6 6 4 9 6 4 2 6 4 2.

Second system of musical notation. The top staff continues the melody with various note values and rests. The bottom staff contains numbers: 4 2 4 4 6 6 4 6 4 6 9 6 7 4 2 4 4 6 6 7 9 9 9 17 16 19 21 21. Above the bottom staff, the text "pitch: F#" is written. Above the top staff, "A.H." is written with an arrow pointing to a note.

Third system of musical notation. The top staff features more complex rhythmic patterns. The bottom staff contains numbers: 21 21 21 21 (21) 19 21 19 19 (19) 19 19 16 10 16 10 (18) 16 16 15. Above the bottom staff, the word "full" is written multiple times with arrows pointing to specific notes.

Fourth system of musical notation. The top staff shows the final measures of the piece. The bottom staff contains numbers: 15 16 16 16 14 16 16. Above the bottom staff, the text "w/ bar scoop" is written twice with arrows pointing to notes. The phrase "fade out" is written at the end of the system.

So Damn Pretty (Should be Against the Law)

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Fast rock beat ♩ = 192

Guitar 1 (with flanger)

Tune guitar down 1/2 step

A5

D

* Guitar 2 enters with slide down and then doubles with guitar 1

(flanger off) A5

C

C5

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Verse

1. I got my act down got it down tight, got a

E5 D5

(continue with w/bar dive)

feel - ing to - night _ will be a good night. I'm gon - na see _ a

Dsus4 E5

mil - lion girls, _ gon - na grab one pret - ty take her a - round _ the world. _

D5

slowly pull up w/bar sl.

2. Come on and

A5 E5

Verse

Spread your wings, come on and let me in, you know it
half an hour of noth - in' to do, my

D5

real - ly ain't dirt - y. Not a sin. To have, to hold, to
feet were get - tin' cold in - side my shoes. It came to me from

Dsus4 E5

love, to squeeze come on and be my ba - by, get down on your knees.
out of the blue, go on you got - ta grab her, take her in the bath - room.

Em7 D5

slowly pull up on bar

Oh yeah!

A5 C

To Coda ⊕ E5

Let's get down to the raw,

Fill 1

(7/5)

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 A5

damn pret - ty should be gainst the law.

7 5

5 4 5 5 4 2 0 0 0 0 0 0 0 0 0 0

C C5 D

8va A.H.

A.H.

pitch: D

4 2 5 5 0 5 5 5 5 5 5 5 5 5 5 5

E 1.

3. Well I was look - in at you from a -

4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Fill 1

dive w/bar

T
A
B

cross the room, hop - in' that you would see me too, af - ter

D5 Dsus4 E5

Solo 2. A5

Guitar 3

P.M.

8va A.H.

4 A.H.

Guitar 4

pitch: C#

8va

w/bar

scoop

full

vib w/bar

w/bar scoops

[illegible][illegible]

First system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values and ties. The middle staff is a bass clef with a key signature of one flat, containing a line of whole notes. The bottom staff is a bass clef with a key signature of one flat, containing a line of whole notes with fingerings (7, 7, 5, 7, 5, 7, 5) and a bar line. Below the bottom staff, there are two more staves. The first of these has a treble clef and a key signature of one flat, with a melodic line. The second has a bass clef and a key signature of one flat, with a line of whole notes. The system ends with a double bar line.

Second system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line. The middle staff is a bass clef with a key signature of one flat, containing a line of whole notes. The bottom staff is a bass clef with a key signature of one flat, containing a line of whole notes with fingerings (7, 6, 7, 9, 7, 6, 7, 9, 7, 6, 7, 9, 7, 6, 7, 9, 7). The system ends with a double bar line.

Third system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line. The middle staff is a bass clef with a key signature of one flat, containing a line of whole notes. The bottom staff is a bass clef with a key signature of one flat, containing a line of whole notes with fingerings (7, 9, 7, 9, 7, 10, 10). The system ends with a double bar line.

First system of musical notation. The guitar-specific staff includes fret numbers: (10), 7, 10, 7, 10, 7, 10, 7, 10, 7, 11, 7, 10, 11, 7, 10, 12, 7, 10, 12, 7, 10, 13, 7, 10, 13, 7, 10, 13, 7, 10. A 'full' pickup is indicated at the start of the first measure.

* Note: tap with edge of the pick

Second system of musical notation. The guitar-specific staff includes fret numbers: 14, 7, 10, 14, 7, 10, 15, 7, 10, 15, 7, 10, 16, 7, 10, 17, 7, 10, 16, 7, 10, 19, 7, 10, 20, 7, 10, 21, 7, 10. A 'slide up to bridge and back down with pick' instruction is present. The system ends with 'Guitar 4 out'.

Third system of musical notation. The guitar-specific staff includes fret numbers: 4, 2, 3, 5, 0, 2, 3, 3, 3, 3, 3, 3. A 'pitch: D' instruction is present.

Fourth system of musical notation. The guitar-specific staff includes fret numbers: 4, 3, 2, 3, 3, 0, 5. A 'dive w/bar' instruction is present. The system ends with 'D. S. al Coda'.

Coda

E5

Yeah!

Guitar 3 and 4 (4 is top harmony)

A5 E/G# F#5 E D5 A/C# A5 Rhythm Fig. 1

Guitar 3 + 4 out

C C5 A5

Repeat 2 times

(on last time) Well I ____ said:

semi-harm

Rhythm guitars continue playing Rhythm Fig. 1 2 more times

Hook - ers and whores and a teen - age slut on the bath

floor. I'm in love, I'm in love, I'm in love,

I'm in love, I'm in love

Oh, yeah.

Guitar 1 + 2 Guitar 1 + 2 out

(2 0) 0 0 0 0 0 0 4 2 3 5

Guitar 3 depress bar approx. and slowly release

Guitar 3

D. R. F.S.R.

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Driving rock beat ♩ = 96

Chords: E5 D5 E5 D5

(Yelled) Dir - ty, rot - ten, fil - thy, stink - in', rich! (laughter) Ha, ha, ha, ha, ha,

Guitar 1

Chords: C5 D5 E5 D5 E5 D5 C5 D5 E5

ha, ha, ha. Oh yeah! 1. An I -

Verse

Chords: D5 E5 D5 C5 D5 E5 D5 E5 D5

tal - ian car as long as my street. I wan-na wear ex - o - tic an - i - mals on
it all in the palm of my hand. Nothin's gon - na get in my way ya'

C5 D5 A5 G5 E5 D5 E5 C5 D5 E5

my feet. Pret - ty rocks on my fin - gers, pret - ty bells on my toes.
un-der-stand? I got a house, I got a jet, I got a rolls royce painted blue.

Guitar 2 enters and doubles with 1

D5 E5 D5 C5 D5

Lot's of ca - vi - ar for my mouth, may - be I'll e - ven pierce my nose.
The only thing that's left for me babe, is for me to own you too. 'Cause I say,

Chorus C5 D5 G5 A5

Gim - me, gim - me just half a chance to lead you in this cor - p'rate dance.

And I'll be dir - ty, rot - ten, fil - thy, stink - in, rich!

Fill 1 (1st verse), Fill 3 (2nd verse)

C5 G5 F#5 F5 E5

(7/5) 0

1. D5 E5 D5 C5 D5 E5

Fill 2

8va A.H. 3

2. Sign

(9/7) 7 9 7 5 7 5 7 7 6 5

2. E5 D5 E5 pitch: C#

Oh yeah.

Guitar 1

dive w/bar

4 (4) 12

Guitar 2

Fill 1 Guitar 2 A.H. dive w/bar

2

pitch: G

Fill 3 Guitar 2 C5 D5

dive w/bar

T A B

0

Fill 2 Guitar 2

8va A.H. 3

A.H.

6 6 5 4

pitch: F#

E5 D5 E5

I'm gon-na have more mon-ey than you have ev-er seen.

pick while bar is still depressed approx. dip w/bar -1/2 release bar dip w/bar -1/2 dip w/bar -1/2 N.H. N.H. -1/2 dip bar

D5 E5 D5

Ba-by, I just want all the frills. I'm gon-na in-su-late my

N.H. N.H. release bar pick while bar is still depressed dive w/bar

A5

bod-y in green. I'm gon-na light my ci-ga-rettes with hun-dred dol-lar bills. _

(7/5) 5 5 5 5 5 5 2 0 0 0 0 0 0 2 0

(3/2/0) 2 0

Double time ♩ = 192

vocals F#5 A5

Ow!

Guitar

14 14 14 14 16 16 16 16 17 17 17 14 14 14 14

16 16 16 16 17 17 17 17 14 14 14 14 16 16 16 16

13 13 13 13 14 14 14 14 16 16 16 16 14 14 14

F5 F#5 A5 E5

8va.

1/2 1/2

15 15 15 15 17 17 17 17 17 19 (17) 0 10 (16) 17 14 16 14 14 10 14 12 14 12 12

F#5 A5 E5 F#5

8va.

(Guitar 3) in loco

full

19 14 12 17 16 17 16 19 19 17 19 17 21 17 19

(4 16)

G#5 B5 F#5 G#5 B5 F#5

Guitar 3

15ma. A.H.

A.H.

1/4

4 6 6 4 6 6 7 4 7 6 7 4 6 4 6 6 4 7 7 4

pitch: D#

Chord progression: F# A5 E5

Fret numbers: 2 2 2 2 2 2 2 0 | 4 2 | 2 0 | 0 0 0 0 0 0 0 0

Annotations: Guitar 2 in, Guitar 3 out, dive w/bar, full, 1/2

Fret numbers: 7 2 (2) | 7 5 5 7 | 6 (10) | 7 9 9 6

Chord progression: D5 A/C#5 D5 E5

Fret numbers: 7 5 | 7 4 | 7 5 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9

Annotations: 8va, full

Fret numbers: 17 14 12 | 14 12 | 14 14 | 11 11 | 12 12 | 14 14 | 10 10 | 10 10 | 10 10 | 10 10 | 10 10

Annotations: Guitar 3, 8va, full

Fret numbers: 12 9 7 | 10 7 | 9 9 | 5 5 | 7 7 | 9 9 | 11 11 | 10 10 | 10 10 | 10 10 | 10 10

Return to normal tempo ♩ = 96

[illegible]

Chorus

C5 G/B D5

Gim- me, _____ gim - me just half a chance to

Guitar 1

Guitar 2

G5 A5 C5 D5

lead you this cor p'rate dance. Gim- me, gim- me just half a c'

P.M.-----

dip w/bar slightly

-1/2

P.M.-----

Dip w/bar -1/2

dive w/bar

G5 A(N.C.)

to take you on a hope - less ro - mance. And I'll be

dive w/bar

N.H.

dive w/bar

N.H.

C5 G5 F#5 F5 E5

dir - ty, rot - ten, fil - thy, stink - in, rich. _____

Outro Solo D5 E5 D5 C5 D5 E5 (vocals ad lib until fade)

Ha ha, Oh _____ yeah. _____

Rhythm Fig. 1

(Guitar 2 with harmonizer) 8va.

N.H. pick with bar depressed then release bar N.H.

3 12

(Guitar 1 continues with Rhythm Fig. 1 until end of song)

D5 E5 D5 C5 D5 E5

8va.

full

15 (15) 12 15 (15) 15 14 17 14 15 17 15 14 15 14 17 12 15 12 15

6

D5 E5 D5 C5 D5 E5 8va

9

dive w/bar

p.o.

continue diving

pick while bar is depressed and release

N.H.

full

12 14 12 14 12 14 12 10 (10) 0

7

22 (22)

D5 E5 D5 C5 D5 * pick note E5

-1/2

dip bar -1/2

full

-1/2

21 (21) 19 13 14 11 12 14 12 13 15 12 14 15 14 12 12 15 13 12 14 full 14 -1/2 14

D5 E5 D5 C5 D5 E5 D5 E5 D5

8va.

w/bar scoop

full

full

full

dip bar

w/bar scoop

-1/2

22 (22) 19 -1/2 17 17 15 14 15 14 15 14

C5 D5 E5

8va.

17 14 15 17 15 14 17 14 15 17 15 14 17 14 15 17 15 14 17 14 15 17 15 14 17 14

8va. D5 E5 D5 C5 D5 E5

7

A.H.

8va A.H.

Fade out

12 15 12 15 12 14 12 15 12 13 12 12 13 15 13 12 13 12 14 11 12 11 11 12 14 12 11 12 14

pitch: G

In The Sticks

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Steady rock ♩ = 100

Tune guitar down 1/2 step

Guitar 1

D5 C5 G/B D/F# G5 D5 C5 G/B

D/F# G5 D5 C5 D/F# G5 C5

P.S.

Guitar 2

N.H.

8va.

full

1/4

D5 C5 G/B D/F# G5 C5

8va.

full

1/4

Guitar 2 out

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Verse

D5
C5
G/B
D/F#
Gsus2
C5
G/B

1. Hey now ba-by ain't you the girl next door? Rete, pe-tite, you must not eat, but I
 2. Some-thing 'bout you sweetheart well I just can't explain, you're not like all those city girls I don't
 3. Dancing on a moon beam when I finally caught your name, said you had to be going soon and I

D/F#
Gsus2
D5
C5
G/B

bet you know the score. Fri-day night can't sit at home,
 think so any-way. I can't sleep a wink at night for
 said that that's a shame. Took you down to willow pond where the

D/F#
Gsus2
D5
C5
G/B

let's strike up the band. May-be if I'm luck-y. I'll steal kiss and
 hoping dreams come true. You're gon-na be a brand new country girl when
 catt-ails grow real high. And in a few brief moments we

may - be e - ven hold your hand.
I get through with you
waved our child-hoods good bye.

C5 F5

Pre-chorus

F5 G5 2., 3. F5 G5

In the sticks Hey with

(Guitar 2 doubles one octave up)

F5 G5 F5 G5 F5 G5

I've got love e-nough for
love In of them.

To Coda ☐

D5 A5 C5 G/B G5 F5 G5

hick. Me and the ci - ty just don't mix.

1/4

8va A.H. 8va A.H. full

pitch : G# A F to G

F5 G5 D.S. ☒ 2. C5 G/B G5

Me and the ci - ty just don't mix,

8va full

G5 Solo A5 B5

Fill 1 just don't mix. Let's go!

* Touch string gently over 22nd fret, producing harmonic.

A5 A5 B5 E5 B5 A5 B5

Fill 1 N.H. G5

8va

N.H.

w/bar depressed, then pick and pull up on bar

continue pulling up on bar

5

A5 B5 E5 B5 G5 A5

G5 A5 D5 A5 G5 A5

Guitar 3

8va.

full

1/2

full

full

F#5 B5 C5

D.S.S. al Coda

Tremolo picking

1/4

Coda
⊕

C5

G/B

G5

D5

A5

G5

Me and the ci-ty just don't mix. Oh yeah! ___ In the

D5

A5

G5

C5 D5

A5

G5

sticks, well it's you and me ba - by.

D5 A5 C5 G/B G5 3

And I ain't no coun-try hick. Wo me and the ci-ty just don't mix,

P.M.-----

1/4

P.M. 1/4

full 1/4

just don't mix, just don't mix.-----

full

full

full

12 10 12 10 12 10 12

D5 C5 G/B C5 Cadd9

Guitar 1 out

Freely

A.H. 8va

full

A.H.

1/4

pitch : C

D5/A

Wo

ritard

dive w/bar

1/4

Heaven

Words and Musci by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Slowly ♩ = 76
Guitar 1 (acoustic) Cadd9 G/B D Dsus4 D

Got a

Note: mute 4th string on Cadd9 & G/B chords

Verse
G Bm7

pic - ture of your house and you're stand - ing by the door.
love the way you move and the spar - kle in your eyes.
lights are go - ing out a - long the boul - a - vard. There's a
The

Fill 3 (on 3rd Verse) Fill 1 (on 2nd & 3rd Verses)

Fill 1 Guitar 3 Bm Cadd9

11 11 9 9 (10)

Guitar 4

12 12 10 10 (10)

Fill 3 Guitar 5 (clean)

G Bm Cadd9 Dsus4 D

T 3 2 3 3 2 3 2 3 2

A 4 4 5 5 3 3 2 3 2

B

Cadd9 **D**

black and white and faded and its look - ing pret - ty worn. I see the
 co - lor deep in - side them like a blue sub - ur - ban sky. When I
 me-mo - ries come rush - ing back and it makes it pret - ty hard. I've got

G **Bm7** *To Coda* ☐

fac - t'ry that worked sil - hou - et - ted in the back. The
 come home late at night and you're in bed a - sleep,
 no - where left to go and no one real - ly cares.

Fill 2 (on 2nd Verse)

Cadd9 **D**

me - mo - ries are gray, but man they're real - ly com - ing back. don't
 wrap my arms a round you so I can feel you breathe. don't

Fill 2 **Guitar 5 (clean)**

G **Bm** **Cadd9** **C** **D**

G **C** **D** **Em** **D** **Cadd9**

Pre-chorus

C D G

need to be the king of the world. As
 need to be a su - per man. As
 (on 2nd Verse, guitar 2 doubles with guitar 1)

C D Em D Cadd9

long as I'm the he - ro of this lit - tle girl.
 long as you will al - ways be my big - gest fan.

Chorus

G5 D5 C5

Heav - en is - n't too far a - way,

Guitar 1 out
 Guitar 2 (electric with distortion)

G5 D5 C5 G5 D5 C5

clo - ser to it ev - er - y day. No mat - ter what your friends may say.

1. **2. How 1**

We'll find a way. Yeah!

D5 C5

Guitar 3

Guitar 4

11 12 14 12 11 12 11 12 11

7 9 11 9 7 9 7 9 7

Solo **A5 E5 D5**

Guitar 6 8va.

full 16 14 17 14 17 16 14 16 14 16 14 12 14 12 14 12 14 16 14 16 14 16 14 17

Guitar 3 out

Guitar 4 out

A5 E5 D5

8va... full full w/bar scoop loco P.M.-----4

19 19 17 19 17 16 17 10 19 15 14 14 14 14 12 11 12 12 11 11 11 11 9 9 9 9 7 7 9

A5 E5 D5

6 6 6

7 7 5 7 9 7 9 7 9 11 8 11 9 11 9 9 10 9 12 full

E5 D5 D. S. al Coda

Vocal (3. Now the

w/bar scoop w/bar scoop

(12) 12 10 12 10 9 10 9 7 6 7 7 5 4 0

Coda

♣ Cadd9

don't know what _to do _____ but I'm ne - ver giv - ing _ up on you.

Guitar 1

Guitar 1 out

Guitar 5

shake bar lightly

Guitar 5 out

Guitar 3 & Guitar 4

P.M. ----- 4

9 10 9 12 9 9
7 10 7 10 7 10

5 7 8 5 7 9 5
7 7 9 11 7 9 10 7

10

A5 E5 D5

Heav - en is - n't too far a - way, _____ clo - ser to it ev - er - y - day. _

Guitar 2

2 2 9 7 7
0 0 7 0 5

7 5

2 2 9 7 7
0 0 7 0 5

9 10

No mat-ter what your friends _ say, I know we're gon-na find a - way

P.M

Heav - en! Whoa! Heav - en! Whoa!

Heav - en is not too far a - way.

Whoa yeah.

Ridin' High

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Medium rock tempo ♩ = 132 Tune guitar down 1/2 step

Guitar 1 G5 D5 D5 G D5

T
A
B

A5 G5 D5 A5 D5 G5 A5

G5 D5/A A5 G5 D5 A5

Guitar 2

G5 D5 A5 D5 G D5 A5

A.H.

full full full 1/2 full full

12 12 12 12 14 12 14 (14) 15 13 16 15 13 14 14 14 13 12 15

Pitch: B to C#

full full 1/2 full 1/2 full 3 full

(15) (15) 19 14 15 15 13 14 17 17 17 rake 8va. 22 20 17 20 17 20 full

A5 Verse 1

1. Since the day that I was born I've been the rock - er on my block. _

8va. Guitar 2 out

17 20 17 20 19 17 19 17 19 18 17 15 17 (22)

G5 D5 A5 G5 A5

Just a leath - er coat - ed lov - er with a

G5 D5 A5 D5 G A5

tat - too on my heart. _ Now I'm

w/bar - 2

w/bar - 2

G5 D5 A5

go - in' down - town, feel like strut - tin' my stuff, babe.

Fill 1

Fill 1

Guitar 2

G5 D5 A5 G5 D5 A5

* Pick each note

A.H. *Sva* A.H. *Sva*

1/2 1/2 1/4

A.H.* 7 7 7 7 5

A.H. A.H.

7 7 5

Guitar 3 (clean with chorus)

Pitch: A# A# G#

5 4 5 4

D5 G A5 C5 D5

Work - in' on _ a one-track mind and may - be that's e - nough, ooh. _

Fill 2

P.M.-----4

2. Now keep _

P.M. P.M. P.M. P.M.

Verse 2

_ the mo - tor run - nin' 'cause I ain't _ got time to waste. _

Fill 2 C5 D5 G5 E5 G5 F#5 A5

Guitar 2

P.S.

N.H. N.H. w/bar dive w/bar dive

T A B

D5 G5 A5 G5 D5 A

Un - dres - sin' for suc - cess, I guess I'm blessed _ with good taste

G5 D5/A A5 D5 G A5

Ain't _____ no dream, you're see - in' things you've

G5 D5 A5 D5 G A5

nev - er seen be - fore. Oh yeah! Well I'm breath -

Fill 3

G5 D5 A5 D5 G5 A5

Fill 3 Guitar 2

full full full A.H. full A.H. 1/4

Pitches: G A G Pitches: A G

8va. A.H. 8va. A5

(Guitar 3 in parenthesis)

full full full

20 (14) 17 20 17 20 (20) (14)

✂ Chorus

To Coda ◈

they bur - y me. Ah one time!

P.M.

Solo

A5 E5 B5

Guitar 2

full

C#5 C#5

P.M.

full

3

B5

P.M.

8va

loco

full

A.H.

Pitches: F to G

G# to A# G# to A# G# to A#

B5 A5 E5

3

full

G5 D5 A5

slowly dive w/bar

8va

6

6

1/2

full

Guitar 2 out

14 16 10 14 16 10 15 16 10 16 17 19 16 18 19 21 23 (23)

Coda

The Coda section consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "they bur - y me. Yeah!". Above the staff, the chords D5, A5, F5, C5, and G5 are indicated. The bottom staff is a piano accompaniment in treble clef. It begins with a Coda symbol (a circle with a cross) and a series of chords: D5, A5, F5, C5, and G5. The final measure of the Coda is a 7/5 time signature.

they bur - y me. Yeah!

7/5

Musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score includes vocal lines, guitar parts (Guitar 1 and Guitar 2), and a bass line. Chord symbols (D5, A5, G5, F5) are written above the vocal line. The guitar parts include various techniques like bends, vibrato, and double stops. The bass line features a prominent eighth-note pattern.

Fill 4 Guitar 2

D5 G5

N.H. w/bar -1 slowly release

TAB

(5) (5)

Rid - in' high.

15ma A.H. 8va. A.H. 8va A.H.

A.H. P.M. full A.H.

Pitch: E Pitches: E \flat E \flat

Liv - in' just to live it up!

8va.

full

20 (20) (20)

17 19 17 17 19 17 19 17

Cold Sweat

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Steady rock ♩ = 134

Tune guitar down 1/2 step

Verse

A5

D5

D

A5

1. I got al - li ga - tor shoes, that I've been

Guitar 1

P.S.

T A B

mak - in' to lose. I've got plen - ty of wo - men,

Fill 1

Guitar 2 doubles with guitar 1

D5 G5 D5 C5 B5 A5 D5

(2) 0 3 0 3 3 3 3 0 3 0 0 0

I've got plen - ty of booze.

D5 Dsus4 A5 G5 A5

slowly dive w/ bar

3 2 2 0 0 3 0 5 3 0 2 0

Fill 1 Guitar 2

D5 G5 C5 B5 A5

P.S.

T A B

(x) (x) 2 0

Walk in - to the spot _____ light, _____ at the lo - cal bar and grill. _____

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Walk in - to the spot _____ light, _____ at the lo - cal bar and grill. _____". The middle staff is a guitar line in treble clef with a key signature of one sharp, featuring various chords and melodic lines, including some marked with 'x'. The bottom staff is a bass line in bass clef, showing a sequence of notes and rests, including triplets and chords.

Find a down _____ and dir - ty wom - an, well

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Find a down _____ and dir - ty wom - an, well". The middle staff is a guitar line in treble clef with a key signature of one sharp, featuring various chords and melodic lines, including some marked with 'x'. The bottom staff is a bass line in bass clef, showing a sequence of notes and rests, including triplets and chords.

I'm gon - na take my fill. Look her right in - to her

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "I'm gon - na take my fill. Look her right in - to her". The middle staff is a guitar line in treble clef with a key signature of one sharp, featuring various chords and melodic lines, including some marked with 'x'. The bottom staff is a bass line in bass clef, showing a sequence of notes and rests, including triplets and chords.

blood - shot eyes, I said: " My hon - ey, well I'm gon - na make you mine. _____ " I paid the

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "blood - shot eyes, I said: " My hon - ey, well I'm gon - na make you mine. _____ " I paid the". The middle staff is a guitar line in treble clef with a key signature of one sharp, featuring various chords and melodic lines, including some marked with 'x'. The bottom staff is a bass line in bass clef, showing a sequence of notes and rests, including triplets and chords.

hell of a time. I get ex-cit-ed, I'm feel-in' loose,

Fill 2

P.M.

D5 A5 Chorus D5/A
 I move too quick and I get caught in your noose. And I sweat, ev - 'ry

Fill 2
Guitar 2 G5

Pre-chorus

E5 C#5 A.H. 8va. C5

sl sl A.H.

T
A
B

3 2 2 0 0 4 4 4 4 4 4 15

pitch: D

A5

time that we touch. And I sweat. I get the chills up and down my spine, Cold

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "time that we touch. And I sweat. I get the chills up and down my spine, Cold". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line features various chords and melodic lines, including a triplet of eighth notes. The bass line features a triplet of eighth notes and a single eighth note.

Coda

sweat, you bet, you bet. It's a mid - night stage

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "sweat, you bet, you bet. It's a mid - night stage". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line features various chords and melodic lines, including a triplet of eighth notes. The bass line features a triplet of eighth notes and a single eighth note.

fright, ice cold. Sweat!

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "fright, ice cold. Sweat!". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line features various chords and melodic lines, including a triplet of eighth notes. The bass line features a triplet of eighth notes and a single eighth note.

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "fright, ice cold. Sweat!". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line features various chords and melodic lines, including a triplet of eighth notes. The bass line features a triplet of eighth notes and a single eighth note.

full
7 8

snake, but I'm no liar, mak - in' love to me's like pour

gas - o - line on a fire.

C#5
D. S. al Coda

Fill 2

Coda

mid - night stage fright, ice cold.

Fill 3

D/F# G5 D/F#

Fill 3 D/F# D5 N.H.

Guitar 2

N.H. N.H.

T
A
B

Musical score for the song "All I want is a little action, a little bit of". The score is written for guitar in G major (one sharp) and 4/4 time. It consists of three staves. The first staff contains the melody with lyrics: "All I want is a little action, a little bit of". The second staff contains a bass line with the lyrics "P.M." and "P.M." below it. The third staff contains a guitar solo with fret numbers indicated below the notes.

Esus4

sat - is - fac - tion. You beat me down then you kick me out, so scream

P.M.

10 10 9 10 9
9 9 9 9 9
7 5 (7/5) 7 7 7 7 7 7 7 7 8 8 7 8 7
7 5 7 7 7 7 7 7 7 7 7 7 9 7

The musical score is divided into two systems. The first system contains the vocal solo part, which includes the lyrics "and shout" and "and shout shout!". The second system contains the guitar accompaniment, which includes the lyrics "A.H." and "A.H.". The guitar part is written for a single guitar, with a capo indicated at the 12th fret. The score includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (4/4 and 3/4), and dynamic markings like "Solo" and "A.H.". The guitar part also includes a "Guitar 3" label and a "Sva." marking.

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The melody includes a triplet and a wavy line indicating a tremolo. The bass line includes a triplet and a wavy line indicating a tremolo. The score is divided into two systems, each with a key signature of one sharp (F#).

D/F# G5 E5 C#b5 C5

P.M.

8va.

3

+1 1/2

loco

pull up on w/ bar and release

N.H. +1 1/2

sl

A.H.

pitch: Bb

C#b5 E5 C#b5

P.M.

8va.

-1/2

dip w/ bar

shake bar

full

22

(22) (22)

12 15 12

C5

8va.

3

6

3

T

17 15 12 0 11 14 17 14 11 0 10 13 17 13 10 0 9 11 17 11 9 0

D5

A(N.C.)

And sweat! Sweat!

(spoken: And I

Guitar 1 * Note pinch harmonics (with pick).
Start out near bridge and slowly
descend down the string while getting pinch harmonics.

* P.M.

8va. A.H. loco Guitar 3 out Guitar 2

A.H. dive w/ bar P.M.

Pitch: #F

G5

Sweat! And I sweat. sweat! Oh yeah,

sweat.)

P.M. P.M.

D/F#

G5

D/F#

and I sweat.

-1/2 -1/2 -1/2 -1/2

Sweat!

Cold sweat!

D5

Guitar 2
doubles Guitar 1

3 3 2 0 2

A5 D5 A5
 Cold sweat! I get the feel-ing ev-'ry time we ba ba ba ba ba ba, Cold sweat!
 you bet, you bet. Wo!
 Cold sweat
 P.M.---

(3) 2 0 3 5 17 0 0 3 0 3 2 0 2 3 0
 (2) 0 3 0 3 2 0 3 5 17 0 0 3 0 3
 (3) 2 0 2 3 0 0 3 0 3 2 0 3 5 17 0
 0 0 5 0 5 (5) 7 9 10 0 9 0 7 5 7 5 (5) 7 5 7 7

NOTATION LEGEND

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

12 12 12 12 12 13 (13) 15 15 (13) (13) (13) (13)

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

13 13 13 13 13 7 3 6 15 15 X 12 0 4 5 7

Compound Bend and Release (every note plucked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2 -1/2 -1/2 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note plucked only) Ghost Note

P.M. ----- Trem. ----- tr -----

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

X X 12 7 7(19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) (overtone of 5th generated) Harp Harmonic Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

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